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Vol. IX.

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No. 3.

ROYAL MUSICIANS.

I say that music is the most universal of the arts is to utter a truth; but there is no harm in occasionally reasserting the fact. No other art has in so great a measure captivated the minds of high and low. The peasant's daily toil is sweetened by music, and it beguiles the leisure of the wealthy and great. Royal authors, painters and sculptors may be found, but royal musicians will outnumber them all combined, and, granted sufficient real and research, be forthcoming, there would be little difficulty in tracing an almost unbroken succession of such from the time of David to the present day. Not only in point of time, but also of place, the same remark will hold good. From every quarter of the globe they come, as well as from every age. As "holiday reading," proceed to a brief and imperfect sketch to support this statement. It is needless to dwell upon the story of the "Sweet Singer of Israel," as I will at once enter upon other examples. As "all roads lead to Rome," so all chronology seems to lead to Egypt. In Mr. William Chappell's "History of Music," Vol. I. (all, alas! that has been published), p. 39, is a caricature drawing of a quartet concert at the court of Hammes III., the king himself represented as a royal lion playing upon the lyre. This is a satirical sketch and does not actually imply that Hammes was a musician. Although evidence is general that the Egyptian monarchs were fosterers of music. Naumann says: "The king of the Lyber Nile, Hammes III., found the following inscription: 'Eripa—He the Great, Prince of Kush, and singer to his lord Amen. One proof at any rate, that loyal princes were to be found among musical executives. Turning to Asia, we find the Chinese emperor, Tchun, the inventor of the instrument called the king (different-sized tones suspended, and struck with a wooden mallet), and another emperor, Kang-Hi, not only founding a musical academy, but inventing melodies. Among Orientals, we find the Turkish prince Cufendi the first to apply notes to his nation's. He decided a book of such to Achmet II. Osman Efendi brought music to great perfection under Mahomet IV. The Lydian king Chlorebis is said to have added a fifth string to the lyre, but this is not necessarily to be taken in a literal sense, for Mr. Chappell has shown that the Greek word, adding a new string to the lyre," was often an idiom for having introduced some approved novelty into the arts of poetry and music. The Greek king, Ptolemy, Epitanti, during as a composer in 225. Coming next to the Romans, the example of Nero at once suggests itself. Known stories of this monster in human shape Caligula had a fondness for dancing and singing, and an inconvenient practice was to conceal the wine jugatals was a dancer, singer and tuba player. I need hardly remind the reader that tuba was the Roman name for trumpet. Marcus Aurelius was educated in music. Approaching nearer modern times, we find Anlaf, the Danish king emulating the exploits of our own, and a Saxon is reported to have done a similar thing against the Britains four centuries earlier. The neighboring country of Sweden affords us a Saxon in the persons of Oscar I. and II., the former of whom, when Crown Prince, completed an opera entitled "Gerno," the appreciation of which cost him life at the time—1834. Songs by Prince Gustav of Sweden, were sung in London in 1833. Russia for several years the Prince Radzivil, a Saxon in origin and in our own day Prince Trobetskoy, a ballet composer, and Princess Bieloelcka, a distinguished soprano vocalist. A genuine musician and composer was the Polish Prince Poniatowski (1815-1878)

As to royal musicians in Germany, their name is legion. Frederick the Great needs only mention; his doings are familiar enough to all. Prince Louis Ferdinand is also well known as a composer. An opera, *La Nascita del Sole*, by the king of Saxony, was performed at Dresden in 1829. The late King of Hanover and the present Empress of Germany are numbered among royal composers. Leopold, of Austria (1683-1706) was a composer and an accomplished musician; a later ruler, Franz I. (1832) was a violinist. Leopold, I. of Belgium, was a musician, as is the present King of Holland. France supplies a long list of royal musicians, from the days of Robert of Anjou (1308-1379) down to the late Prince Imperial, from the latter instance excepted, true. Mention need only be made of the troubadour King, Thibault IV., and of Louis XIII. It appears that the popular gavotte, so generally ascribed to the last named, is part of a ballet, and is really the composition of Balzarini (an instrument I am unable to identify) and Ferrari (an instrument I am unable to identify). Alfonso III. (the Wise) of Spain, was a composer, and a song of his was performed at Lourain in 1882. Charles V. was so great a devotee that he gave quartet practices every morning at six o'clock. One King of Portugal, at least, Juan IV. (1641-1656) joined the ranks to the last, but before treating of native genius in such exalted social rank, we will turn to America, to justify my assertion of royal musicians being found in all quarters of the globe. Dom Pedro I. of Brazil, was by birth a Portuguese, but of his history it is not my intention to treat. His life was one of almost ceaseless warfare, and he died in 1834, just before completing his thirty-sixth year. His fond time during all the tumult of his reign to devote to his favorite art, and produced masses, orchestral pieces, and music of nearly every kind. He conducted one of his overtures at Paris in 1821. A curious story (on the authority of a Brazilian newspaper) is told of one of his compositions. At the commencement of the last war between the Brazilians and the Guayanos Ayreans (1832) the Emperor composed a triumphal march, which when completed, he sent to the commander of his troops, ordering it to be played on the occasion of the first victory they might gain. Unluckily, however, his troops sustained so severe a defeat at Paraitinga, he has never contributed a full share to the list of royal musicians. Indeed, he were record of their names would take up all the remaining space of this number. He fell into and perhaps the earliest in point of date. Richard "of the lion heart" was both poet and musician, and he and his son, Richard I., Alfred the Great and Henry VIII., may be judged by music still extant; his daughter Elizabeth was, as every one knows, a great patron of music. Martin's harps. Henry VIII. may be judged by music still extant; his daughter Elizabeth was, as every one knows, a great patron of music. Martin's harps. Charles II. was greatly addicted to music, if not himself accomplished in the art. George I. preferred the Church to the Chamber and Edward IV. the fields, of which parish he was once church warden. Of George III. and his family, it must be said that they were not musical performers, and, in several instances composers. The late Prince Consort composed a great many songs, and a grand opera, *Invaders*, which was performed at the Birmingham Festival of 1849, and again in 1856. A complete collection of his works

was published by Metzler & Co. in 1852. Of the present members of the royal family, six have given evidence of musical talent, and appeared in public either as pianists, singers or composers. Herr Wilhelm Tappert gives an account of a song composed by James V. of Scotland. Ireland is said to have had a bardic prince as early as 1000 B. C. This was Amergin, brother of Heber and Heremon, the first princes of the Milesian race. Cormac, King of Ulster, who united his own person the pontifical and royal dignities, was a poet and musician; and "Brian the Brave" was passionately devoted to music. Wales boasts her Gadwallader, founder (?) of the Elsted-fodau, and Prince Gruffudd ab Iynan, an ardent cultivator of the divine art in the Eleventh Century. But, as I am not an antiquarian, it will be safer for me to close before entering upon dangerous ground. I have given evidence sufficient to prove the statement with which I set out—S. STRATTON.

THE PIANO TRADE.

IT WAS started last Tuesday morning, writes J. T. Quig in the *American Music Journal*, by a letter from our mailing agency, asking what disposition should be made with our papers, as they were in the way. Fearing some mistake in the delivery of our papers, the mailing agency has hastened to the agency in a belittled form of mind, but had the right quickly taken out of it by an explanation that the letter was intended for another musical paper, the agent pointing to a pile stacked up near the next door (the "piano") as the culprit. I took a copy from the top of the pile, and found it to be a piano-trade paper, dated January 5, this week (on February 25). Set of its pages being filled with advertisements of piano and organ firms. This revelation naturally suggested a few reflections upon the mysterious ways which piano-makers take to reach the musical public, the great bulk of their advertising patronage being bestowed upon papers which circulate mainly among themselves, except when, as in the present case, they don't circulate at all—that is among the producers rather than the purchasers of pianos. In thinking the matter over for some time, I have about concluded that in addition to the three most vital, viz: the way of a ship in the sea, the way of a bird in the air, and the way of a man with a mail, there should be added a fourth—the way of a piano-maker in advertising. Judging from the apparent profusion of piano-trade papers, with confidential circulation, plain side of the piano, and occasional reading each other's advertisements, interspersed with a few columns of fat-witted notices about proprietors, casters, and tuners, etc., and an occasional rap at some firm who does not patronize the business end of these Musical Revolvers.

When the musical revolution pulls those who patronize them, and macing those who do not, are eliminated, the small residuum of reading matter devoted to the piano trade is made up by such an admixture of egoism and twaddle as must invariably produce softening of the brain on the habitual reader. It is in this little musical slice, which, of course, must be infallible!

[The facts recorded in above article are proof positive of the worthless, as advertising media, of the majority of musical papers. Musical Revolvers is a happy expression, for it implies the highwaymen behind them. But the piano and organ trade ought to know by this time that they are not loaded, and ought to refuse to pay the blackmail exacted—for that is the proper term.—J. E. O.]

Kunkel's Musical Review

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

AMERICAN OPERA.

SOME months ago it was announced that an American school of opera was about to be started in New York by a Mrs. Thurber, the wife of a wealthy grocer, and a number of other people of wealth and (New York) society. Immediately the press began to discuss the new enterprise, pro and con. We mentioned the project at the time, but without any extended comments, and we kept aloof from the battle that raged between the supporters and the opponents of the undertaking, for the reason that we were too far from the field of action to know the details of the conflict on the one hand, and upon the other, because, so far as we had an opinion, we were friendly to the purpose, but incredulous of the success of the enterprise. The opera school became a fact, and when we saw that some good material for a corps of teachers had been secured by the directors, we became hopeful of its success. As soon, however, as the machinery began to work, it developed, as we had feared, an amount of friction that boded ill to its future. Now, after several months' trial, the papers that were originally friendly to the enterprise, are "darning it with faint praise," while the rest say openly that it is a failure. Such an enterprise was a difficult one to successfully inaugurate. As soon as the name "American Opera" was heard, all the American musicians who had opera in the pigeonholes of their desks, in other words, from two to twenty in every city of any size, picked up their ears and looked forward in eager anticipation to the day in the near future when their half-baked productions would be accepted, paid for and played by the American opera, to the great advancement of their diminutive fames and increase of their slim bank accounts. When their compositions were neglected and European works selected for rehearsal, the native musical geniuses and their immediate friends, cried out in chorus, of course, that the enterprise was un-American, a fraud, a failure. When it was announced that Mrs. Fursch-Madl had been selected as the "directress," the chorus was strengthened by scores of "convention" conductors who thought they would just have filled the bill, while the salary that now went to a foreigner would have looked well in their respective tills. So to the end of the long list of the disappointed. Are the management to blame for having chosen the best material available without making American birth the primary qualification? On the contrary, they are to be commended for having made fitness

the first and paramount consideration, and, had they been consistent in this plan, success would probably have crowned their efforts. As it turned out, however, they made a *faux pas* which made doubtful of the outcome from the first, and which will end in the final collapse of the entire business unless it be promptly retracted; we refer to the appointment of M. Theodore Thomas as director of the whole undertaking. No one can fairly say that Mr. Thomas' eminence as a conductor of symphonies, but an opera troupe and a school of opera are very different things, and demand other knowledge and different management. Mr. Thomas has demonstrated that his knowledge of operatic techniques is the most rudimentary sort, and he has thought he could manage experienced vocal artists as if they were book-blacks, or, at best, members of his orchestra of poor, dependent German importations, who consider Thomas as a sort of musical *Kaiser* before whom they dare hardly say their souls are their own. In this he has come to grief, and his autocratic methods have driven away some of the best artists he had at hand. Again, an American opera school should be cosmopolitan in spirit. Mr. Thomas is, on the contrary, quite one-sided, a German of the Germans and his efforts to Germanize the whole affair have alienated all those (and they are the majority of this country) who believe that American opera, when it comes, will not and should not be an offshoot of any one school of music, but an eclectic school, in which shall be blended the characteristics of the different operatic schools in the manner and in the proportions that shall be inspired by our national traits.

Mr. Thomas came near wrecking the College of Music of Cincinnati. He has now, largely, by the same absolute methods, well nigh choked the life out of this later worthy enterprise. His resignation made the success of the former institution probable, the latter almost certain, until it has among the archives a similar document from the same gentleman. Mr. Thomas, seeing that success under his management is out of the question, should, in his own interest, as well as that of American opera, vacate his present position. On the one hand it will add nothing to his fame to be identified with a failure, and on the other, his ill-deserved fame as conductor of a symphonic orchestra is enough for one man. His further continuance with this enterprise might lead even his friends to believe that considerations of a financial rather than artistic character had influenced his action in the premises.

THE Rev. Mr. Haweis, during his recent visit to the eastern edge of this country, lectured at Vassar College, and there, of course, met the GREAT RITTER. In a letter to an English paper he says: "Herr Ritter talked to me a good deal after my lecture on 'Music and Emotion.' He said we felt—that American girlhood, especially the girlhood at Vassar College, much needed the softening and elevating influence which music was able to give."

By the way, why "Herr" Ritter? *Monsieur* Ritter would be much more appropriate for a man of France. But, no matter, *Herr*, or *Monsieur* Ritter, takes it upon himself to malign American girlhood by insinuating that American girls are hardened and degraded, since they especially need "the softening and elevating influence" of his instruction. We have in this a legend—Is it a legend? that there is on file in some of the Cincinnati courts the record of a case in which a certain *Herr*, or *Monsieur* appeared, perhaps (and perhaps not) in the light of one calculated to "soften and elevate" American girlhood. And when the bonds that galled him were severed, the legend goes on to say, this same *Herr* or *Monsieur* sought and obtained the

hand of an American girl, to whom it is also said he afterwards owed whatever little reputation he achieved. We do not suppose *Monsieur* le *Herr*, or *Mein Herr* *Monsieur* Ritter has ever heard of this legend, and that is why we now mention it for his benefit, while we very respectfully represent to him that *Herr* *Monsieur*, or *Monsieur* *les Herr*es should think twice before slandering the womanhood of their adopted country. At the same time we would suggest to the American fathers and mothers of American girls, that if Vassar girlhood is what *Monsieur* le *Herr* Ritter indicates, they should keep their girls from Vassar, while if *Mein Herr* *Monsieur* Ritter's statements are a slur and a slander upon American girlhood, they should not place their daughters under the tuition of their international defamer. As to what Mr. Haweis "felt," it matters little—he is an Englishman and pretends to be nothing else. Exclusive, bigoted, insular, is what we should expect the Rev. Mr. Haweis to be as to everything in national habits and social customs that is not English.

IT will now be in order for editor Merz, of *Brownell's Musical World*, and some other German-American writers on musical subjects, to explain to the American musical public, in the best English they can command, the great difference "twixt tweedle-dum and tweedledee;" in other words, after berating the English in general and the Parisians in particular for their narrowness and prejudice in objecting to Wagner's music, in part, because of the fact that he grossly insulted France, kicking it when it was down, through an unmusical work called "a Capitalism," just after the last Franco-Prussian war—it will now behoove them, we say, to show that while the Parisians were bigoted and prejudiced in the former case, the Berliners were broadly liberal in insulting Saint-Saëns, the famous French composer, at one of their recent concerts, simply because he has not seen fit to join in the Wagner worship, which seems to have become an article of political faith in the *Faerie Land*. That the Berliners were right suffers no doubt, for the *Kaiser* said so, and what the *Kaiser* says, whether in politics, morals or art, is law! Seriously, however, we wonder whether our German-American editorial friends do not feel just a little bit foolish now, and whether they will not think with us, that if art is of no country, but of the world, prejudices are also of no nations and humanity is much the same on both sides of the Rhine. At any rate, it were far better, we think, for journals devoted to the cause of music to endeavor to advance its interests regardless of nationalities, than to keep up in the name of music, the universal art, a constant firing out of rusty blunderbusses, of local prejudices at the heads of those who do not happen to have had the luck (good or ill) according to the prejudices of each) of being born on the same side of some river or other, as they.

THE Musical Standard takes the manufacturers of musical instruments to task because they do not use the credit of having done everything for music and musicians in this country, while, on the contrary, music and musicians have made them what they are. We have usually found the makers of musical instruments willing to take what we think is the sensible view of this matter, namely: that musicians and instrument-makers have also contributed to the spread of music in the United States, and in so doing have been helpful to each other. Their cause is a common one and it would not only be idle but harmful, to attempt to assign greater or less importance to the share of either in the good work of spreading "the art universal."

'NITA THE COQUETTE.

I.
Bright is the sun of Spain,
(Jing-a-jing-jing, Jing-a-jing-jing)
Sleeps now the sun of Spain.
(Jing-a-jing-jing, Jing-a-jing-jing)
Bright is my maiden's hair,
(Jing-a-jing-jing, Jing-a-jing-jing)
Sleep yet my love and hair,
(Jing-a-jing-jing, Jing-a-jing-jing)
Maid's a love,
Sings at my dear,
Sings at my dear,
(Jing-a-jing-jing, Jing-a-jing-jing)
But you alone, my dear guinea,
My confidant, my true love, are!
(Jing-a-jing-jing, Jing-a-jing-jing)
(Jing-a-jing-jing, Jing-a-jing-jing)

II.

Here in my arms you rest,
(Jing-a-jing-jing, Jing-a-jing-jing)
Lovers like you are best,
(Jing-a-jing-jing, Jing-a-jing-jing)
True speak in every tone,
(Jing-a-jing-jing, Jing-a-jing-jing)
Others, they say, deceive,
Kiss, they may,
Then, let their maidens grieve
Do after they
(Jing-a-jing-jing, Jing-a-jing-jing)
You are not my good guitar,
And you alone my true love are,
(Jing-a-jing-jing, Jing-a-jing-jing)
(Jing-a-jing-jing, Jing-a-jing-jing)

III.

"Nita, the gay coquette,"
(Jing-a-jing-jing, Jing-a-jing-jing)
Long still they call me yet,
(Jing-a-jing-jing, Jing-a-jing-jing)
Long—but who knows how long?
Hearts too, must sing their song—
(Jing-a-jing-jing, Jing-a-jing-jing)
When the true master's hand
Sweeps over each string
Break though they cry and
Wakened, they'll sing,
(Jing-a-jing-jing, Jing-a-jing-jing)
But ill will come, my sweet guitar,
'Tis you alone my true love are,
(Jing-a-jing-jing, Jing-a-jing-jing)
(Jing-a-jing-jing, Jing-a-jing-jing)

L. D. FORTON.

THE LADIES TRY TO TEACH
THE PIANO MAKERS.

OUR contemporary the *Queen*, says the *London Music Trades Review*, has recently been kind enough to give a few hints to poor, benighted piano manufacturers. Those gentlemen may possibly be a trifle behind the times, though we doubt whether they will derive much practical benefit from advice so kindly offered to them in the representative newspaper for ladies. The object of the advice in question seems to aim at making the piano look pretty. To the feminine mind the outside of the cup or platter is the chief object of solicitude. Far be it from us to wish it otherwise. Charles Dickens has placed it on record that a brave show of ribbons can be gained for signposts; and an ornament which is tasteful and inexpensive, brightens the home and shows that the feminine touch which is so charming to the artistic eye. But things which do not immediately fall within their proper province ladies would do well to leave alone. To the feminine mind a hollow ground razor is a desirable implement with which to cut ribbons, the scissors are absolutely necessary as sardine openers, the wire can only be twisted off champagne with a tooth brush, and a hairpin has uses more multitudinous than the imagination of man can fathom. From time immemorial in the history of the piano that inoffensive instrument has been used as the book shelf, a flower stand, a place for the deposit of all sorts of ornaments, from dish covers to work baskets, and we need not say that the same Charles Dickens actually applied for a patent to convert a piano into a bedstead. The piano was turned up and used as a couch, with frames for a curtain; the frame was hollowed to contain a bureau on one side and a closet fitted with toilet

articles on the other; while the stool was constructed to contain a work-box, a looking-glass, a writing desk, a table, and a set of drawers. But to make the misuse of the piano case a fine art is reserved for our esteemed ladies' contemporary. The following is a fair sample of the *modus operandi*, headed, we are bound to confess, "Novel Notions":

"A grand piano is rather a cumbersome article of furniture, and you will not be surprised to find that its management is not made to contribute color and cheer to the appearance of the room, by tastefully displaying either a rich-colored piece of plush, an Indian shawl, or a piece of embroidery on the top, the sides being embroidered and fastened up. Then a small screen placed around side so as to make a sort of a screen, with a palm tree or a tree, and the ungainly pianoforte becomes picturesque rather than otherwise."



'NITA THE COQUETTE.

It will be observed that the sole object of the decoration is to make the "ungainly piano-forte" look "picturesque" rather than otherwise. The "plush cover," to say nothing of the palm tree or a tree, may, it is true, not improve the tone. But it looks pretty, and that is more than half the battle.

The second suggestion is still more extraordinary:

"—certain pianos were doubtless originally designed to be placed with the back to the wall, but it will be known that the piano is being played, and the position of the instrument, so that the back shall be towards the audience, and for singing, especially in the parlors, the piano is to be placed with the back towards the audience, while singing and playing her own accompaniment at the same time as her audience. If the therefore becoming a general practice to place a corner piano across the corner of a room, or in some such position that the back of the piano, and not the musician, shall be towards the centre of the room. This gives great scope for taste in unfolding and turning to advantage for decoration the lack of the instrument. It must not be too thickly draped so as to muffle the sound, but a

pretty and effective way of treating it is to fix a slight brass rod along the top to receive a small pair of curtains of a light color, and at the centre, disclose a handsome piece of embroidery, or a rich-colored piece of plush, and fasten it up. An old-fashioned high-backed chair placed against the wall, not only relieves the fatness against the wall, but it also adds to the comfortable furnished appearance of the room. Instead of a seat, the will form a convenient position for the back of a small writing-table, and instead of a piece of embroidery, an ornamental date calendar, miniatures, photographs, etc., may be displayed between the curtains and some of the hundred and one things one loves to have at hand may be put there."

The picture is just too lovely for anything. Of course all kinds of things (at and among the top of the piano) of the ladies) the sound of a piano "is much improved by reversing the position of the instrument. In fact, the sound shall be increased by the mass of embroidery is to be mounted. Then, in order to further improve the power of tone, the space is to be a "convenient position for the back of a small writing table," and the

"hundred and one things one loves to have at hand" are to be added to the adornments of the pianoforte. When all this is done, and the piano "looks pretty," the fair owner of the excellent English, but sorely ornamented instrument will, we suppose, one day go to the house of a more judicious friend who puts her foreign piano to proper uses, and she will forthwith begin to agitate at home for a new piano, of foreign make, but not quite so heavily handicapped.

It is doubtless useless to make a case of this sort by the incoherent laws of logic. The fair ones who scrub clean your nasty, dirty meerschaums, who dust the bottles of your old port in the cellar, who teach the young idea to paint over the rare engravings in your portfolio, and surreptitiously tear leaves from your books of reference under the idea that the theft will never be discovered, are not at all likely to brook interference on a matter which makes home tasteful. The piano is their affair. They play it, and the fact that you pay for it, and like to hear it at its best, has nothing whatever to do with the question. They have read what to do in the *Queen*, and, despite protests, they will do it. For the moment the British householder has no more to say than the foreigner.

It became the custom of buying another piano, on the ground that the old instrument is worn out or has poor tone, patrifamilias has the option of buttoning up his pockets and listening to the voice of the charmer until the plush covers, the ornamental date calendar, the miniatures, the photographs, the pieces of embroidery, the small writing-table, and "the hundred and one things one loves to have at hand" are carried away, and the piano has a fair chance of being "otherwise than picturesque."

It is said that Rubini took a fancy to express a sentiment of deep emotion by a peculiar trembling or unsteadiness of the voice, which, doubtless, as done by this accomplished artist, was an idea at once appropriate and beautiful. But, the effect being easy to imitate, he soon had followers, who, being blessed with "it," carried away, and the idea made the ornament common, and by taking away its appropriate meaning, destroyed its effect. It became the custom of making the voice tremble, even on the most ordinary occasions; a defect became extolled into a virtue, and the holding note was scarcely ever held at all. The constant use of the tremolo in vocal music is not in good taste.

PAGANINI'S WITCHES' DANCE.

GRAND CONCERT VARIATIONS.

JEAN PAUL.

Maeztoso. M. M. ♯ 112.

Introduction.

or thus

Ad. *

Ad. *

Ad. *

Ad. *

Larghetto con espress. M. M. $\text{♩} = 112$.

P dolciss.

piu mosso.

ff *rit.*

Ped. *

Theme. Quasi Allegretto. M. M. $\text{♩} = 132$.

mf

Ped. *

[illegible]

Piu lento. M. M. ♩ = 108.

A musical score for a piece titled "Andante (sweety.)". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Andante (sweety.)". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". There are also some markings that look like "x" or "x" above notes, possibly indicating breath marks or specific articulation. The score is divided into measures by vertical bar lines, and there are some markings like "1", "2", "3" above notes, possibly indicating fingerings or breath marks. The overall style is that of a classical or romantic era musical score.

Tempo 1^o.

Piu mosso. M. M. ♩ = 108.

Var. I.

Scherzando. (playfull.)

cres.

*Ad. **

*Ad. **

*Ad. **

A musical score for a piece titled "Scherzando. (playfull.)". The score is written for piano and features a variety of musical notations including treble and bass staves, key signatures of one flat (B-flat), and time signatures of 6/8 and 3/4. The piece is marked "Piu mosso. M. M. ♩ = 108." and "Var. I.". The score includes several measures of music, some of which are marked with "Ad. *" (Ad libitum). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is arranged in five systems, each with a treble and bass staff. The first system is marked "Piu mosso. M. M. ♩ = 108." and "Var. I.". The second system is marked "Scherzando. (playfull.)". The third system is marked "cres.". The fourth system is marked "Ad. *". The fifth system is marked "Ad. *".

meno mosso. (less fast.)

dolce.

Tempo I?

cres:

M. M. $\text{♩} = 92$. *Leggiero.*

Var: II.

p

To shorten the piece, if so desired, omit Var: II.

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with triplets and slurs, while the bass staff provides a harmonic accompaniment. Fingering numbers (1, 2, 3, 4) are visible above the notes.

Second system of musical notation, continuing the piece. It shows further development of the melodic and harmonic themes, with various articulations and slurs.

Third system of musical notation, featuring more intricate melodic passages in the treble staff and corresponding bass accompaniment.

Fourth system of musical notation, marked with a forte (*f*) dynamic. It includes a section labeled "A" and features complex rhythmic patterns and slurs.

Fifth system of musical notation, also marked with a forte (*f*) dynamic. It continues the complex melodic and harmonic development, ending with a final cadence.

meno mosso.

p dolce.

The first system contains measures 1 through 4. The right hand features a continuous eighth-note pattern with various ornaments (trills, grace notes) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Measure 1 includes the marking 'Ad.' and a 3/4 time signature. Measure 2 has an asterisk. Measure 3 has 'Ad.' and a 1/2 time signature. Measure 4 has an asterisk.

The second system contains measures 5 through 8. The right hand continues with eighth-note patterns and ornaments. The left hand accompaniment includes chords and single notes. Measure 5 has 'Ad.' and an asterisk. Measure 6 has an asterisk. Measure 7 has 'Ad.' and an asterisk. Measure 8 has an asterisk.

leggiero.

The third system contains measures 9 through 12. The right hand features sixteenth-note patterns with slurs and fingerings. The left hand accompaniment includes eighth-note patterns and slurs. Measure 9 has a 3/4 time signature. Measure 10 has a 3/4 time signature. Measure 11 has a 3/4 time signature. Measure 12 has a 3/4 time signature.

The fourth system contains measures 13 through 16. The right hand features sixteenth-note patterns with slurs and fingerings. The left hand accompaniment includes eighth-note patterns and slurs. Measure 13 has a 3/4 time signature. Measure 14 has a 3/4 time signature. Measure 15 has a 3/4 time signature. Measure 16 has a 3/4 time signature.

M.M. ♩ = 50. *Quasi Adagio*. (like an adagio.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of quarter notes, some with slurs and fingerings (3, 4, 3, 4). The left hand plays a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together, with fingerings (1, 2, 3, 4) and accents (marked with 'x'). Below the staff, the word "B.a." is written under the first measure, and an asterisk (*) is placed under each of the subsequent four measures.

The second system continues the musical piece. It features similar notation to the first system, with a forte (*f*) dynamic. The right hand has slurred eighth notes with fingerings (3, 4). The left hand continues its complex rhythmic pattern with fingerings (1, 2, 3, 4) and accents. The word "B.a." appears under the first measure, and asterisks (*) are placed under the second, third, fourth, and fifth measures.

The third system of musical notation continues the piece. It includes a forte (*f*) dynamic and a piano (*p*) dynamic section. The right hand has slurred eighth notes with fingerings (3, 4). The left hand continues its complex rhythmic pattern with fingerings (1, 2, 3, 4) and accents. The word "B.a." appears under the first measure, and asterisks (*) are placed under the second, third, fourth, and fifth measures. The system ends with a piano (*p*) dynamic and a final chord.

The fourth system of musical notation includes a forte (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a ritardando (*rit.*) section. The right hand has slurred eighth notes with fingerings (1, 2, 3, 4). The left hand continues its complex rhythmic pattern with fingerings (1, 2, 3, 4) and accents. The word "B.a." appears under the first measure, and asterisks (*) are placed under the second, third, fourth, and fifth measures. The system ends with a ritardando (*rit.*) section and a final chord.

M. M. 184. *Allegretto con gracia.* (very graceful.)

First system of musical notation. Treble and bass staves. Treble staff has a *p* (piano) dynamic marking. Fingering numbers (1-3) and 'x' marks are present above notes. A double bar line with repeat dots is in the middle.

Second system of musical notation. Treble and bass staves. The text "or thus" is written above the treble staff. Fingering numbers and 'x' marks are present.

Third system of musical notation. Treble and bass staves. The text "or thus" is written above the treble staff. Fingering numbers and 'x' marks are present.

Fourth system of musical notation. Treble and bass staves. The text "con bravura." is written above the treble staff. The system ends with a double bar line and a repeat sign. Fingering numbers and 'x' marks are present.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and single notes. Performance markings include *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, and *And.*. There are also asterisks and a measure with a '3' over it.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Performance markings include *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, and *And.*. There are also asterisks and a measure with a '3' over it. The system ends with the marking *accelerando.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and single notes. Performance markings include *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, and *And.*. There are also asterisks and a measure with a '3' over it. The system ends with the marking *Grandioso.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with chords and single notes. Performance markings include *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, *And.*, and *And.*. There are also asterisks and a measure with a '3' over it. The system ends with the marking *ff*.

* These four chords may be played an octave higher

JENNY'S FAVORITE GAVOTTE.

(Becker.)

Carl Sidus Op. 107.

Allegretto $\text{♩} = 92$.

The notes in brackets may be omitted.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling.

FINE.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and pedaling.

Repeat Trio to Fine, then repeat from beginning to Trio.

MERRY SLEIGH BELLS.

RONDO.

Lively ♩ = 112.

Secondo.

Carl Sidus Op. 67.

The musical score is written for piano and bass. It begins with a tempo marking of 112 beats per minute and a 'Lively' character. The key signature has two sharps (F# and C#). The score is divided into five systems, each containing a piano (right) and bass (left) staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and slurs connecting groups of notes. Dynamic markings include 'p' (piano) and 'f' (forte). Pedal points are indicated by 'Ped.' at the bottom of the bass staff in several measures. The score concludes with a double bar line and repeat signs.

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MERRY SLEIGH BELLS.

RONDO.

Carl Sidus Op. 67.

Lively ♩ - 112. Primo. 8₅

mf Ped. Ped. *

Ped. Ped. *

Ped. Ped. *

Ped. Ped. *

Ped. Ped. *

Secondo.

Trio

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the bass clef, and the vocal part is in the treble clef. The tempo is marked 'Andante' at the beginning of the first system. The dynamics are marked *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as chords, single notes, and rests. Fingerings are indicated by numbers 1-5 above the notes. The score ends with a double bar line and a repeat sign.

Repeat from beginning to Trio.

Trio

Primo.

The musical score is written for two staves, Treble and Bass clef. It consists of six systems of music. The first system is marked *Trio* and the second system is marked *Primo.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *f* (forte) is present in the first system. A repeat sign is used at the end of the first system, with a first ending bracket labeled '8' and a second ending bracket labeled '2'. The score concludes with a double bar line.

Repeat repeat from beginning to Trio.

A KISS AMISS.

ES WAR RECHT SCHLIMM.

German Translation by E. A. Zuendt.

Words by Maggie Sullivan Burke.

Music by Hubbard T. Smith.

Moderato. ♩ - 88. *Es war recht schlimm, ich geb' es*
I know 'twas naught, y; yes I

zu, Es war nicht recht, nicht recht ge- than, Doch gar zu zärt-lich fleh-te er Um
own The thing was quite, was quite a miss, But then he looked so hand-some while He

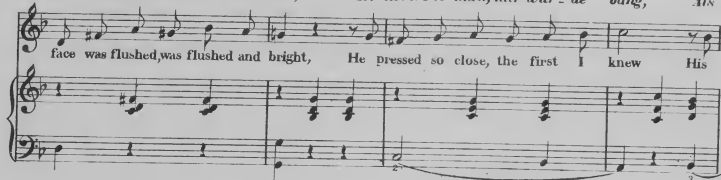
ei-nen Kuss mich an. Wie leuch-te-te sein Au-gen-paar, Voll
plead-ed for the kiss; His dark eyes grew so soft and wide, His

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a tempo marking 'Moderato' and a note value '♩ - 88'. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The second system continues the vocal melody with a key signature change to one flat (B-flat major or D minor). The third system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line in both German and English.

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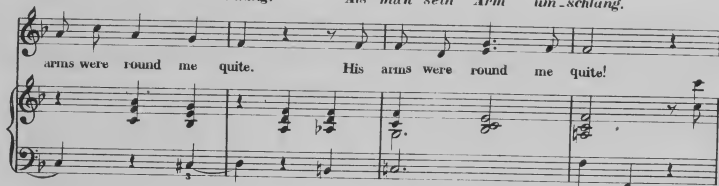
hei - sser Glut sein Ant - litz war; Er herz - te mich, mir wur - de bang, Als

face was flushed, was flushed and bright, He pressed so close, the first I knew His



mich sein Arm um - schlang. Als mich sein Arm um - schlang.

arms were round me quite. His arms were round me quite!



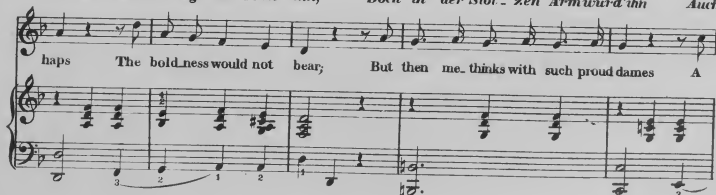
'swarschlammich weiß nicht Je - de

I know 'twas naughty, some per-



nähm' Solch kühn ge - bah - ren hin, Doch in der Stol - zen Arm würd' ihn Auch

haps The boldness would not bear, But then me, thinks with such proud dames A



kein Ver-lan - gen zieh'n Und sagt am En - de was ihr wollt, Nicht

Lid would hard - ly dare; And af - ter all say what you may, To

stets, nicht stets gerührt ein Kuss; An Zeit und Ort und Lie - be hängt's, Wenn er ge - lin - gen

kiss, to kiss or not to kiss On time, and chance, and love de - pends No mat-ter what's a

miss.

miss

's un-schlimm, ich weiss doch lie - bes Kind, Klag' mich, klag' mich nicht vor - schnell an; Was

I know 'twas naught-y; still dear dames Pray think, pray think ere you con - vict How

hät-test du in meinem Fall, Was hät-test du ge-than? Nur Eines luss' dir sa-gen

you, in like case, might be have With noth-ing to re-strict; And let me hint just one thing

noch: Viel-leicht, viel-leicht ist's auch nicht wahr, Dass noch kein Mann dir nah' ge-

more, Per-haps, per-haps it may be true That no dear lad e'er kissed you

nug Zu ei-nem Kus-se war. Zu ei-nem Kus-se war.


yet Be-cause none want-ed to. Be-cause none want-ed to.

Ped. Ped. Ped. Ped. Ped. Ped.

PUCK.

New, Revised Edition

Claude Melnotte.

Allegro 

mf *crs.* *do.*

Ped. *Ped.* *Ped.* *Ped.* *

p *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

f *f* *p* *Ped.* *

crs. *f* *f* *Ped.* *

Ped. *Ped.* *

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a harp. The score is in 3/4 time and D major. The piano part is in the right hand, and the harp part is in the left hand. The score includes fingerings, pedaling, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a grand piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The bass staff provides harmonic support with chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning of measures 1, 3, 5, 7, and 9. A 'Cresc.' (Crescendo) marking is placed above the treble staff at the beginning of measure 7. A 'Dim.' (Diminuendo) marking is placed above the treble staff at the beginning of measure 9. The score concludes with a final chord in measure 10.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is divided into measures, with some measures containing multiple notes. The key signature has one sharp (F#), and the time signature is 3/4. The score includes a "Ped." (pedal) marking under the first measure of the piano accompaniment.

The image shows a page of a musical score, likely for piano, with a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked "Cres." and the key signature is one flat. The score includes various musical notations such as triplets, slurs, and dynamic markings like "f" and "p".

THIO.

3

or thus

A

FINE.

1

1

Repeat Trio to Fino, then repeat from beginning to Trio.

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(PAR EXCELLENCE.)

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AN AMERICAN LAUREATE.

THE BARD OF SHANTY HILL.



ESPATCHES from Washington in January stated that the president pro tem, of the Senate had laid before that body a very remarkable petition from Mrs. Sarah Kelley of Honesdale, Wayne county, Pa., asking that she be appointed the National Bard. Mrs. Kelley is well known in the village, and only a few weeks ago left, en route, as she said, for Washington, for the purpose of laying her claims before Congress. Mrs. Kelley made a tour of the villages of the county, where she collected enough money to pay her expenses to the national capital. She is the widow of Sergeant Horace J. Kelley, of the 17th Pennsylvania Volunteers. She bases her claims for recognition as the American laureate upon the fact that she is a lone widow, and lost nine relatives in the war for the Union, including her husband, father, brothers, brothers-in-law, cousins and uncles, and says she cried because she wasn't a man so she could go into the army herself. She further claims that her husband, when his regiment was starting and shivering in Virginia during the Rebellion, went down into his pocket to buy provender for the boys, and says it is the duty of the Government to pay her the \$50,000 which her husband spent and cost after losing his mind through exposure in the army, and to make her "the Bard of Shanty Hill, the National Poet of the United States of America," for the brief period of her life which remaineth.

The newspaper offices of Wayne county, Pa., have suffered numerous visits from the "bard." In every campaign she regularly offered her services to Republicans and Democrats alike, stating that she could write poetry as fast as any one else could write prose, and if she couldn't beat Tennyson she wouldn't ask a cent of pay.

Her plea for the appointment, which it seems was written some years ago, is embodied in the following gem, which is entitled:

EUROPEAN AND AMERICAN POET'S COMPANION.

A European Poet in his time,
Did suffer much composing rhyme;
So hard for him 'twas to compose,
For several days with Rhyme achieve,
And then wrote but a line or two,
Till he succumbed to death.
His neighbor seeing him thus pined,
Inquired what sickness did beddle
The Master of the House, while it was Dark,
His servants answered like a Lark,
The Master did Deliver him
Of a Complaint he has read to me.

I think the Lord that I can write,
Without several Days seclusion quite;
Ten to Thirty Minutes is all I take
To write from Three to Seven Verses Task.
Another Cloudy Morning had brought a Cloudy Day,
Another Bard's reporting at the close of Life's Short Story,
I will
Declare the National Poet is, The Bard of Shanty Hill.

The Bard is by no means modest, and has told her autobiography in verse to the following effect:

BIOGRAPHY OF THE BARD IN RHYME.

In peaceful cottage by the sea
A couple dealt in harmony;
The breath of scandal reached the ear
Of him about his wife held dear.

He was a drafted man in War,
And falsehood had been written afar;
By old Mother, who tried to marry in vain;
The letter bore signature of an honest man's name.
Though the letter was a forgery he went out of his head
About the secret man's name to the forger read,
And declared he would kill his wife either sooner or later;
Cried fourteen years and then died; a very sad, sad fate.

The cottage was not quite as near to the sea
As the Susquehanna River was, flowing peacefully,
Through a town of the same name, way down toward the sea,
Dwelt a happy couple once, and one of that couple was me.
Then bereft of my children for many long years,
Cried husband had stolen them because he had fears
That I not fit to bring them up quite.
Because of the falsehood the old maid did write.

'Twas my happiness in childhood to be rich to be;
Or to be a child of fortune, an old fellow he;
On account of unpaid pension, it was made my will,
With respect to the publisher, The Bard of Shanty Hill.

It appears that before he married the military gentleman known as "California Kelley," the Bard was teaching school in Susquehanna county, Pa. In one of her effusions she says:

I am thinking I am thinking
Of the days when I was young,
I was the very best of teachers,
At least my praises so were sung.
By A. B. Bullard, Superintendent
Of Susquehanna County at that time;
I was educated most respectful.

Mrs. Kelley said when she left Port Jervis last that she would never leave Washington until Congress had granted her request; so it is probable that Congress will have to submit—*Lithia*, in *Literary Life*.



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—AND—
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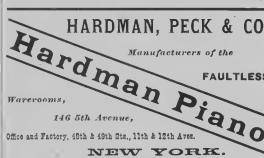
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BOSTON.

BOSTON, February 14, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW:

This month I really must decline
to write of concerts ninety-nine.
I'm surfeited with art-divine,
And am a lone-ick Valentine.

As this leaves me on Valentine's day I cannot forbear the above effusion, particularly as it is true. There have been success after success of the very highest order since my last letter, and I have been obliged on some nights to resign "samples" of my health to the gods. As to the merits and judging of the character of the edifice by the specimen brick. For all that my letter need not be long, for really important concerts have been few; I mean concerts that would interest beyond the circle. Chamber concerts have been innumerable, but the best have been those given by the Kunkel Quartette, and by Mr. Louis Mass. The former organization is a string quartette of delightful perfection. It has given a series of concerts in which the works of Schumann, Mozart, Haydn, Brahms and Beethoven have been well represented. The concert by Mr. Mass was given to open the new Miller Hall, a pretty little auditorium well suited to small concerts. The pianist made a great success. The most interesting number of the programme was a quartette for piano and strings by Rubinstein. Op. 65. It is one of the most successful works of this musical composer, and its auditors is a most impressive movement. The finale too has a very striking chief theme, which is Russian, but sounds very much like the pentatonic Scotch music.

The clubs have given some concerts of general excellence but of miscellaneous character, evidently to please their associate members and to fill a "popular" man. The Cecilia and Apollo programmes were both given this time without the aid of orchestra. Like this change once in a while, as it establishes one judge of the work of the club per se. The singing, and general ensemble at both concerts was excellent.

There have been some excellent concerts given in Boston recently by graduates from the Royal Normal College and Academy of Music for the blind of London, England. These concerts, although phenomenal, are also thoroughly artistic, and can be criticised on their intrinsic merits. I found the two first-class Campbell and Mr. Konour—something like in position, but charming in sentiment, excellent in execution, and having a clearness of enunciation in different languages, which makes it a pleasure to listen to them. The pianists are talented; Miss Jennie Gilbert plays with a freedom and elasticity that borders upon the marvelous, and Mr. Alfred Holling—the greatest artist of the troupe—is a pianist who may be accorded a very high rank even among artists who have eyes, spectacles or any other advantages. The troupe gave some excellent concerts in Music Hall, and would up by paying a visit to the New England Conservatory of Music, and giving an impromptu recital to the students there. This astonishing what a number of free concerts the students at this institution get. Not only are there regular recitals, entertainments, etc., occurring almost every day; while in the walls, but almost every great artist who comes to Boston pays a visit, and often sends complimentary tickets to the students and boards there. There is a most interesting event now on the tapis connected with this conservatory. It is proposed, in April, to hold a great festival at Music Hall and the Mechanics' Building, with vast tableaux, choruses, etc. It will consist of two chief features, a "Fascinating Festival" illustrating the chief scenes in the works of that writer and "The Music of the Centuries." Illustrating the music of all nations and epochs, with songs. This great festival will be in aid of the benevolent Society, an organization which has for its object the assistance of poor students unable to give a musical education. It is the only work of frequency is entertained to aid struggling aspirants for musical fame.

The Symphony Concerts have been given more excellent than heretofore, and especially by Dr. Hermann and Berlioz have been grandly given. Berlioz's Childe Harold Symphony aroused much enthusiasm. It is a grand study of instrumentation and of orchestral effects, even if we consider the finale tawdry and sensational. How admirable the gloomy colored viola pictures Byron's melancholy traveler, who is a very experienced traveler in the life of the world as given on the English horn, and what a wonderful effect a combination of harp and horn made in the finale. Berlioz's, representing a deep-toned bell.

As regards Rubinstein's Ocean Symphony, one need say nothing; that is a still greater work, and speaks for itself. Its first movements are certainly its greatest. I am glad that only the four original movements were given. It seems to me that the composer has only weakened work by adding movement after movement. I wrote the following profound analysis of the work in the keynote.

As I was to leave Rubinstein's Ocean Symphony on my return, I prepared for it by going on to New York over the very last night's sleep. I was fortunate enough to strike the centre of a very well developed blizzard. It has often been objected that Rubinstein's Ocean Symphony is rather commonplace in its intention is not difficult enough. After two days' tossing in the sea, I feel quite competent to give a critical analysis of the work. The opening movement pictures the unfortunate journey of a shipwrecked traveler in a plea for help to the mermaid of the sea. The piccolo phrases seem to forebode that he is getting into a bad way in a plea for help to the mermaid; not possibly this in account of the "horn," which came previously. The sea begins to swell, and the passen-

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ger's confidence begins to diminish; tender recollections of the solidity of dry land arise, another swell (on the drum) and other thoughts and things begin to arise. The contrabass begins at the agonizing spectacle. By a nervous reaction of the principal parts, Rubinstein stops the piano, the passenger is trying to turn inside out. A weird figure by the bedside assumes an agonized attitude on the floor. The unhappy man is lying on his back; a triumphant paroxysm on the trumpet and the horn is heard. It is the triumph of the movements done. The second announcement is a four-measure rest. The third announcement is a four-measure rest. The former, in a word, passes of much beauty, into the latter, in a word, the death of the hero. The captain (now the hero) is a characteristic cello passage, nobly defined, a passage of kettle drums and plucked strings shows the passenger duly rushing to his berth.

The third movement is the Scherzo. The sailors have discovered the condition of the unfortunate man and endeavor to cheer him up. The first suggests remedies for his plight. Lemon, etc., champagne, chirps of soldiers and sailors, etc., are suggested, to each of which the bassoon responds with a faint growl. Finally, Rubinstein surrenders; a bold, wild suggestion of a crowd, swimming in gray, with plenty of molasses. With a vehement passenger explosion force, the movement comes to a sudden end.

The finale pictures the landing. The sailors desire passenger assistance wherever to drink the health of the departing passenger. A sailor refused, on the double bass shows that the latter considers the proposal doubly base, after what has preceded. The passenger steps on "terror drum", and gives vent to his joy in ecstatic melody. With an impressive row never to go on anything wild than a canal hereafter, the movement and the symphony ends.

This may not be entirely correct representation of Rubinstein's idea, but it is untruthfully as Marx's comments on the intentions of Beethoven in his sonatas.

A little nonsense now and then,
Is followed by the best of men,—
who is

NEW HAVEN.

NEW HAVEN, February 26, 1886.

ENTROR KUNKEL'S Musical Review.—The music we had this month has been excellent. Theodore Thomas with his untiring orchestra of the Review has begun the month with an interesting concert, though parts of his programme evidenced the fact that he was catering to tastes of an inferior and unappreciative. A good house, however, greeted him, and we may safely assert that the concert was thoroughly enjoyed by every person. Joseph Kunkel, who carried off the honors with his usual grace. He was especially successful in his arrangement of the "March of Athens," gliding through the Turkish March in a manner that has never been equalled. The orchestra of Mendelssohn's Italian Symphony in a masterly manner though many of the audience were disappointed in the second movement, which presented a phantasm of Italy rather more stern than the general ideas. The solo voices of the cantata seemed almost marred by the precise and undervalued music of the double basses. But the third movement, the *con moto moderato*, fulfilled one of his highest desires in its grace and sweetness, singing a Haydn quartet, finishing its phrase in a combination often reminding one of Mozart, all at all as lovely a performance of Italian arias and cavettas as an artist's pencil or painter's brush could present to us. The solo voice was truly and gay, of course, we would almost wish not to be disillusioned by such an almost timeless outburst of rhythm as this, after feeding with delight on the tender harmonies of the other movements. The New York Philharmonic Club gave a concert in connection with the Musægræ Club last week which was attended by an unusually brilliant audience, in spite of the inclemency of the weather. The former is an instrument set, comprising the best material of Thomas' Orchestra, and the latter a singing society containing sixty excellent male voices, under the conduct of Mr. W. R. Chapman. An especially welcome pamphlet containing the words of the songs, prepared in an elegant and tasteful manner. The choruses were excellently rendered and such selections as Sullivan's "The Swan Song," and "My Father's Brinkling River," by Boston, performed with great vigor. There were several encores given, an especially enthusiastic one to the air "Eventide" from "Tannhäuser," in which Mr. Ericson Buchnell, of New Haven sustained the solo. He possesses a voice clear and distinct, baritone voice, and is deserving of a far higher position than he has. He sang "The Two Grenadiers" in a stirring manner. His rendering of "The Grenadiers" was a "Serenade" of Beethoven, with humming accompaniment, now grown familiar to New Haven audiences through the frequent performances of the Yale Glee Club. This latter organization gave their regular winter concert on February 21, in connection with the Beethoven Club, occupying in number of new songs humorous and otherwise. Nevada has also recently been here, but owing to the excessive rain has been reduced to a few upshots of empty seats, which were evidently quite disappointing to the audience for the space of an hour. The voice that is usual, and her contemporary spirit and fire were noticeably absent. Her support is good, with the exception of Bill, who is unable to make any one tired, to use a phrase so common on stage. Verges, the tenor, has a strong melody and smooth voice, and sang an air from "Don Juan" with great sweetness. I have already told you much, so for this time, none more.

THE Mark-e de Blooms' Humbug, of the Musical Courier has been making a fight on stencil piano. Without entering into the merits of the stencil business, we must say we are amused (not astonished) at the expense recently published in the *Rev. Journal*, which shows that Blooms' in his boyhood, up to 1848, the principal stencil firm in Baltimore. But he has repeated—he has grown sick of the business. According to the old rhyme: "When the devil was sick
The devil must make him."
But we cannot forget that, according to the same high authority, "When the devil got well
The devil must make him."
and should the Mark-e-reformers to the piano trade, we have no doubt he would "bop up severely," with stentorian brand. Oh, those unreformable returns!

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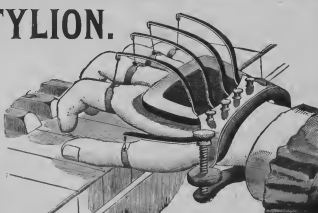
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The bird that sings on highest wing
Builds on the ground her lowly nest,
And she that sings most sweetly sings
Sings in the shade when all things rest!
In such a selfishness will see
What honor hath humility!

It is a very great error to suppose that my art has been so easily acquired. I assure you that there is scarcely any one who has so worked at the study of composition as I have. You could hardly mention any famous composer who is not finding I have not diligently and repeatedly studied throughout.

—Mozart.

TREAS is a nightly concert in the lower part of Allegheny by the strongest vocalists in the city, and is composed of at least three hundred players, who perform in nearly every known instrument. The band is well trained, and is composed of all kinds, but has no leaders. The musicians play what they please, the never-ending variety of which is a decided advantage. The concert begins at eight o'clock and continues until eleven o'clock and ends at the stroke of seven. At that hour the instruments are carefully laid away and are not disturbed again for twenty-four hours. This is the rule of the rules of the Western Pennsylvania, the inmates of which compose this remarkable musical society. —Pittsburgh Times.

The London Musical Standard gives a list of twenty-eight important musical compositions by twenty-three British composers, produced for the first time during the year 1875. The composers are: Agar, Anderson, J. Baker, J. C. Bunner, H. Correr, F. Cowen, F. H. Gear, G. Gladstone, F. E. King, George Lloyd, C. W. Mackenzie, A. Ould, E. Frost, E. Smith, Jos. Spoor, W. H. Stanford, C. V. Stephens, C. E. Sullivan, J. S. Thomas, A. Golling, Thoma, E. H. Purcell, E. L. W. Wace, W. Wincham, Thos. The compositions included one grand (Nedda), and one comic (Mikado) opera, two oratorios, one symphony (Fresco), one piano, and one violin concerto, three grand overtures, three string quartets, and six cantatas.

In an interesting paper on South American bird music, contributed to the "Auk," the following is given, a correspondent says: "There is a charm in the infinite variety of the language heard in a single bird, and the notes are almost most abundant, excepting that of many monotonous melodious voices, the listener would not willingly lose any of the many indications the notes are uttered by the smaller species, or the screams and human like calls, or solemn, deep booming or drumming of the larger kind, or even the piercing whistle which may be heard miles off. The sub-tropical forest is like there is an orchestra in which a constant number of varied instruments take part in performance in which there may be many noisy discord, while the tender, spiritual tones, heard at intervals, seem by contrast, infinitely sweet and precious."

With the purpose of promoting interest in the establishment of institutions in this country for artistic musical education of the blind, a concert was given in All Saint Church, Washington, on Jan. 21. To the President of the United States Senate, Supreme Court, California, members of both houses of Congress. By artists educated at the London Royal College, and assisted by the President of the United States to the concert were sent out by a committee consisting of Miss Cleveland, Mrs. W. H. Wace, and Mr. J. C. Bunner. The President, Professor A. Graham Bell, President Willing of the Columbia University, President Gallaudet of the American Deaf and Dumb University, Major J. W. Powell and Commissioner Webb. The President and Miss Cleveland were among the audience for an hour or more preceding the public reception at the White House. The concert, which was under the direction of Dr. F. J. Campbell, principal of the Royal College, was pronounced a complete artistic success.

Did you ever take note of the kind of applause given at the opera? It is a study, and denotes the kinds of enjoyment different people get out of the same performance. First of all comes the professional clapper, as he always starts the applause, and is loudest when the general applause is weakest. He begins with a spontaneous flap of the hands that is heard through the music, and excites the attention of the audience generally. The petted prima donna, or the favorite with the management, in his special case, is not to hear his claps, now there, now there, as he distributes himself at different parts of the house to make the most of his position. In his wake comes the usher and dead head. Their applause has the effect of policy in it, which ever varies with the public. It supports but never leads. Then there is the enthusiastic applauder, who goes it with a will, and if you have seen him find him gently rubbing away the fiction when it is all over. He is bound to have a result if he does not. He is loud and rather glories in the consciousness that he was the fellow who made the director smile. Next comes the class who claps because every body else does. He begins late and ends early in the conflict. It is such a dangerous class. Ladies generally are of this class, although some of them, when the occasion is great, will faithfully put their faith upon the opposite side, and put the force lacking into an overpowering side. To foreign element has a strong count in this detail. The foreign element is in showing American audiences how the thing is done in the great countries of the globe, and vigorously shows "Bravo" "Bravissimo," etc. If this cry originates in the gallery you will notice that it comes with a jerk, as though the enthusiastic brouhaha expected to be put out instantly. But notice the box occupants, there is where you hear loud calls and with abandon. In fact, it is good way to advertise that you have traveled, to shout "bravo" to an opera, and carry a crushed hat. Last comes the musical applauder. He is carried away, and will begin just before the last note has been struck. He cannot wait, but he must get the best of him and he goes it at madly. As he generally claps when something has really been achieved, his applause is rather enjoyable than otherwise, but he will invariably turn in every direction and send smiles every where in the audience, as much as to say, "That is good, I am a deaf, and it is correct to applaud." You are on the same level. Many others might be noticed, such as the bald head, who always recalls the ballet, but these forbids. Makes a study of it yourself and you will find many species who will interest you.—Exchange.

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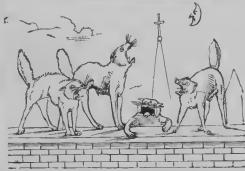
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I strolled one eve by a woodland stream,
When the sun was sinking low,
And the radiant flush of his parting beam
Made the purpling water glow.
And I asked a youth whom by chance I spied:
"Fair youth, which love you best—
The morn or eve?" And the lad replied:
"Oh! give, pull down your vest."

I pulled down my vest, and we walked along
Nearth the shade of o'erhanging trees,
While the notes of a thousand birds of song
Rose clear on the evening breeze:
And I stroked the curls of that winsome lad,
My locks, alas! are thin!
"My boy," I said, "why look you sad?"
And he said: "Wipe off your chin."

My chin I wiped, and we sat us down
To gaze on the evening star
That held its watch o'er the distant town,
Like some sentry stationed afar.
And I spoke of the stars and the curious laws
That govern such derry bawls:
And the youth remarked, as I made a pause:
"Had'st thou better hire a hair!"
I told of those orbs in their early state,
How the rays of the sun are bent,
How the earth moves round at a fearful rate,
—And the youth said: "Let her wait!"
Then I said: "My son, it grieves me sore
That for evidence you have no test."
But he shrieked: "Defect I have none more!"
"Oh! stash it—give us a rest!"
—D. L. B. DOWNEY, in *Scholastic*.

"MAY I help you to alight?" asked Jimson, politely, as
Miss Le Jones drove up in her carriage.

"Thank you, I never am so badly helped."

The price of real estate was under discussion at the club,
when one gentleman remarked, "Jones, old boy, I know
where you can buy just the absolute little home, splendid
cost, grand front, and all that, for a song." "Just my
luck," said Jones, "I can't stow a note." —*Harford Post*.

Boogs (at the boarding-house table)—"Another cup of tea,
if you please, Mr. Fanning."

Mrs. F. (overly)—"Mr. Boogs, the tea is exhausted."

Boogs—"I should think it would be. It has been growing
gradually weaker ever since I made its acquaintance."

HOTTES: "Are you a musician, Mr. Jones?" Jones, who
is dying to give an exhibition of his ability. "Well—yes, I
think I may lay claim to some knowledge of music." HOTTES:
"I am delighted to have you speak so modestly. I am about to play,
and I should be very glad if you would kindly turn the music
for me."

As eastern firm, says a Missouri county editor, generously
sends us an order for advertising to be paid for in needs. We
thank you, gentlemen, we are about as needy now as we can be
and get around town. If you have any patent adjustable
pickles, warranted to unscrew all patterns, you can send them
right along with your electrolyte.

SCENE IN MUSIC STORE.—Student: "I want the new song,
"Hit him in the Eye." Clerk (absent): "What's that?"
Student: "Hit him in the Eye." Clerk: "Never was such a
song, and never will be." Student: "My teacher sent me for
it, and he ought to know." (Teacher enters unexpectedly.)
Teacher (English, you know): "Give the lady the song I sent
her for." "Hit his 'L' (Pinsults) 'It is 'L' is produced. Red
die, Curran!"

"If I should ask you to concoct a milk punch for me, could
you do it?" he blandly inquired of a Michigan avenue
saloonist.

"Yes, sir."

"And if I should command the said punch and had no
money to pay for it, how would you treat me?"

"Give you the bones."

"Gently?"

"Not by a long shot."

"To your best to injure me, eh?"

"Of course."

"Wouldn't care how much you degraded me in the estima-

tion of the public."

"No, sir."

"Very well, sir. I always like to have a previous under-
standing in regard to such matters. You can keep your milk
punch and I will keep my dignity." —*Press-Paper*.

The other night on an Arkansas railroad train a passenger
called the conductor and asked:

"Are we on time?"

"Yes."

"Glad. Are we on the track?"

"Just back, but I'll go forward and ask."

He went away, and, returning, said:

"I am informed that we left the track about five miles back.
We are now running on the country dirt road, and if we don't
meet a wagon we'll be all right. You see that there is a big
men in the road back here and we have to stop taking a
shortcut." —*Arkansas Traveler*.

THERE ARE SIX FEATURES OF



Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by women is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Centre Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest is put upon all goods.
- 4th. That this store is the most central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

- | | | |
|--------------------------|-----------------------------|-----------------------------|
| Ribbon Store. | Cloth Store. | Flannel Store. |
| Notion Store. | Black Goods Store. | Lining Store. |
| Embroidery Store. | Cotton Goods Store. | Cloak and Suit Store. |
| Lace Store. | Linen Goods Store. | Shawl Store. |
| Trimming Store. | Silk and Velvet Store. | Underwear and Corset Store. |
| Gents' Furnishing Store. | Dress Goods Store. | Children's Clothing Store. |
| Handkerchief Store. | Paper Pattern Store. | Quilt and Blanket Store. |
| White Goods Store. | Art Embroidery Store. | Upholstery Store. |
| Calico Store. | House Furnishing Store. | Millinery Store. |
| Summer Suits Store. | Parasol and Umbrella Store. | Shoe Store. |
| Gingham Store. | Hosiery Store. | Glove Store. |

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